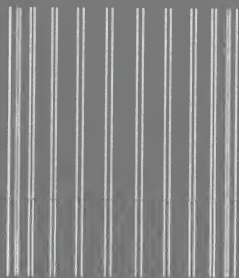


COLUMBIA LIBRARY COLUMNS



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*Articles printed in COLUMBIA LIBRARY COLUMNS
are selectively indexed in LIBRARY LITERATURE.*

Columbia Library Columns

VOLUME XX

FEBRUARY, 1971

NUMBER 2

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Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, New York 10027.

Three issues a year, two dollars each.



Donald S. Klopfer, Robert Haas, and Bennett Cerf in the latter's office,
circa 1940.



COLUMBIA LIBRARY COLUMNS



Random House; or Fun and Profit in the Search for Excellence

WILLIAM B. LIEBMANN

Because the author of the following article was a New York bookseller for nearly three decades and because he was thereby a close observer of the changes effected by the then emerging publishing firm, we have asked him to comment for us on some of the Random House achievements which have seemed most noteworthy to him. EDITOR'S NOTE

THE presentation of the Random House editorial archives to the Columbia Libraries was acknowledged in the last number of the *Columbia Library Columns*. The same issue also had an interesting article concerning André Malraux by Professor Walter Langlois, which was based on research on just one segment of this fascinating collection.

I believe, however, that some recollections concerning this amazing company will intrigue the reader and will also serve to emphasize the tremendous impact and influence that Random House has had on modern American book publishing.

It is an exciting subject to contemplate because Random House is the perfect example of what was, is, and can be accomplished in an un-computerized society by the courage, humor, foresight and intelligence of two men with a maximum of verve and an overwhelming desire for the excellent.

The happy partnership of Bennett Cerf (A.B., 1919; Litt.B., 1920) and Donald S. Klopfer was formed in 1925 when they joined forces to buy the small Modern Library Series. They had an understanding of the pressing need for a truly readable and representative group of reprints of both ancient and modern classics in all fields of literature.

They set to their task of expanding their limited "shelf of titles" with enthusiasm and imagination and not only added worthwhile books but also redesigned the type faces and changed the format and bindings of the collection. I wonder how many readers recall the early leatherette bindings, or the slightly later limp cloth ones, or the first of the hard cloth covers that finally evolved into the well-known design of today? Each was an improvement on the earlier ones, but all of them made attractive additions to a library. I doubt if there is any representative public or private library in the country today that does not contain many of these Modern Library titles. How many students of the late twenties and of the thirties and forties (the pre-paperback era) recall buying Modern Library editions of books by Thomas Mann, Marcel Proust, John Dos Passos or Karl Marx for ninety-five cents?

Many people probably no longer recollect the "loss-leader" price wars of the 1930's when Macy's and Gimbel's were selling these books for nine to eleven cents a copy, one to a customer. At that time students formed groups to do comparative bargain shopping between the two stores. On their unending treks from one book department to the other they would drop their single volume purchases into the shopping bags or brief-cases held by friends who were stationed outside the doors of the battling emporiums. It would be interesting to know how many of these "depression-time" scholars started their libraries in this fashion.

As the Modern Library expanded it became apparent that there was a need for a series of some of the longer and usually multi-volumed classics. This demand was satisfied by the introduction of the Modern Library Giants which included such titles as *The*

Decline and Fall of the Roman Empire, *Les Misérables* and *The Conquest of Mexico and Peru*.

I still have a vivid recollection of the time when the list of titles first exceeded two hundred in number; and also of the times when complete sets were sold as wedding gifts for couples “who had everything” and would appreciate good books more than silver salad bowls! There was also the case of the man who bought a new house with empty bookshelves and who promptly filled them with four sets of all the Modern Library titles.

During World War II, and before Armed Forces editions were made, I remember disbinding and quartering copies of some of the books in order to send them by first class mail to a soldier stationed on a small Alaskan island. He and his friends did not even care if chapter six arrived before chapter one so hungry were they for books on this lonely atoll during the long, sunless winters.

As the Modern Library is so well known a publishing fixture today it is hard to realize that its development was due not only to its selection of titles and its format but also to modern and innovative merchandising methods. The publishers introduced special Modern Library display racks—at that time a new approach in book publishing—and their advertising was vigorous, novel and typographically as attractive as their books.

This remarkable publishing venture not only influenced and chartered the course for future series publications (particularly the entire paperback industry) but made an immediate impact on its closest competition, the Everyman Library. This series, which was originated in England, had a remarkable list of classic titles and few modern ones and a typography that was a relic of the worst of nineteenth century design. Due to the ever growing success of the Modern Library, the Everyman publishers, and as a matter of fact all publishers of reprint titles, were forced to modernize their designs and to improve the type faces they were using.

Bennett Cerf and Donald Klopfer were never content to “sit still.” The success of the Modern Library was assured in less than

two years and they then announced that they planned to publish good books "chosen at random." They had become American agents for a number of British private presses such as the Nonesuch, Golden Cockerell and Cresset, whereupon they also decided to further the cause of American fine printing.

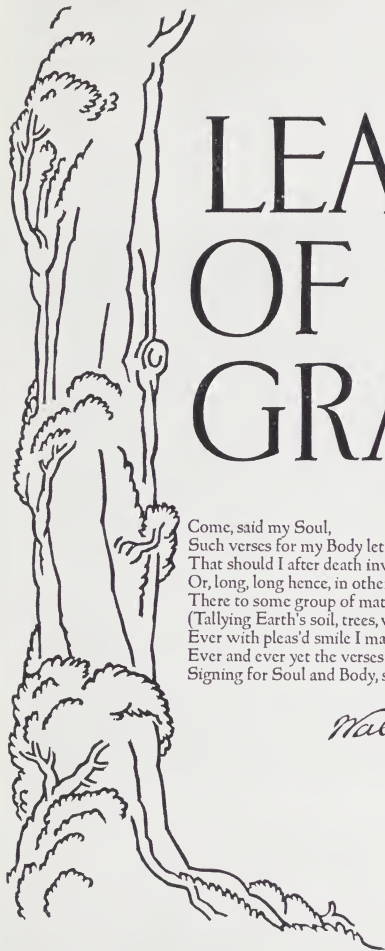
Their very first venture in this field could be said to have "hit the jackpot." Late in 1927 they issued a prospectus for a limited edition of Voltaire's *Candide* with illustrations by Rockwell Kent. There was nothing haphazard in the planning of this first Random House publication. It began their partnership with Elmer Adler and the Pynson Printers as well as their association with Rockwell Kent.

Candide, which was published in 1928, is a great example of the exquisite taste and cooperative attitude which existed between the publishers, the printer, and the artist.¹ It can be considered one of the six most beautiful books ever produced in America, ranking with Bruce Rogers's *Song of Roland*, Rogers's edition of Ernest Dowson's *Pierrot of the Minute*, John Henry Nash's four-volume edition of *Dante's Works*, the Overbrook Press edition of Robert Louis Stevenson's *Inland Voyage* (illustrated by Jean Hugo), and the Grabhorn Press edition of Whitman's *Leaves of Grass*. The last named, which appeared in 1930, also bore the Random House imprint.

Numerous other finely printed and limited editions followed in short order. They included *The Bookplates and Marks of Rockwell Kent*, *The Further Bookplates and Marks* and the one volume edition of *Moby Dick* illustrated by Kent. The last mentioned is the finest illustrated edition of Melville's masterpiece and was based on the Lakeside Press three volume limited edition. The original was popularly known as the "Tin Can edition" because the volumes were issued in an aluminum slip-case.

Random House also issued, in cooperation with Crosby Gaige,

¹ The colophon page was reproduced in *Columbia Library Columns*, November, 1970, p. 43.



LEAVES OF GRASS

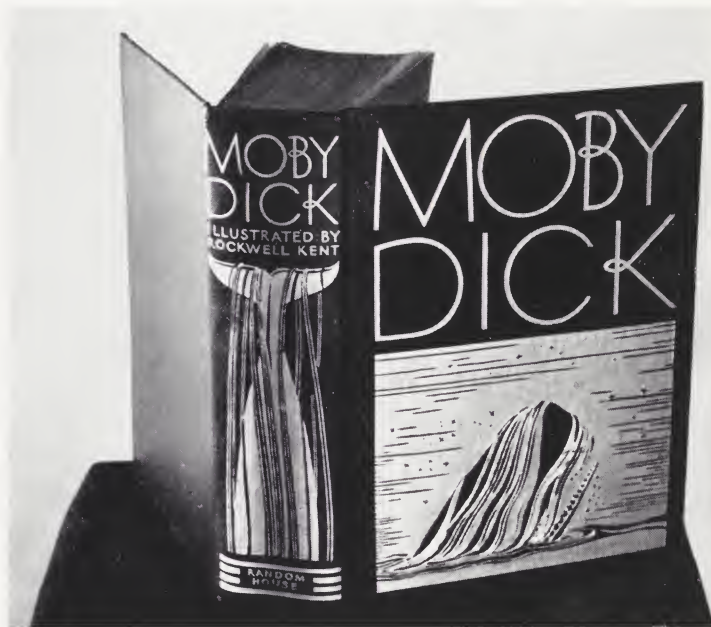
Come, said my Soul,
Such verses for my Body let us write, (for we are one,)
That should I after death invisibly return,
Or, long, long hence, in other spheres,
There to some group of mates the chants resuming,
(Tallying Earth's soil, trees, winds, tumultuous waves,)
Ever with pleas'd smile I may keep on,
Ever and ever yet the verses owning—as, first, I here and now,
Signing for Soul and Body, set to them my name,

Walt Whitman

First text page in Whitman's *Leaves of Grass*, published by
Random House in 1930.

a small series of limited editions. The best known of this group was James Joyce's *Anna Livia Plurabelle*, some of the issue being printed on green paper.

The selection of Rockwell Kent to do their first book, and their subsequent continuing interest in his work, re-emphasize the pub-



Hubbard Ballou photo

Mr. Liebmann rates this 1930 edition of Melville's classic
"the best illustrated" one.

lishers' great taste. Kent has often been called America's greatest modern book illustrator and has also been frequently mentioned with his British counterparts Eric Gill and Stephen Gooden as one of the three outstanding contemporary artists in this field.

Random House soon discovered that between the reasonably priced Modern Library and the special limited editions there was a great need for medium priced, well printed anthologies and

standard scholarly editions. They began to answer this need with one volume editions of the *Complete Poetry and Selected Prose of William Blake* and the *Selected Work of John Donne*, both based on original editions issued by the Nonesuch Press. This undertaking also developed into a continuing series and included works, or selections of works, by authors as varied as Coleridge, Tennyson, and J. M. Synge.

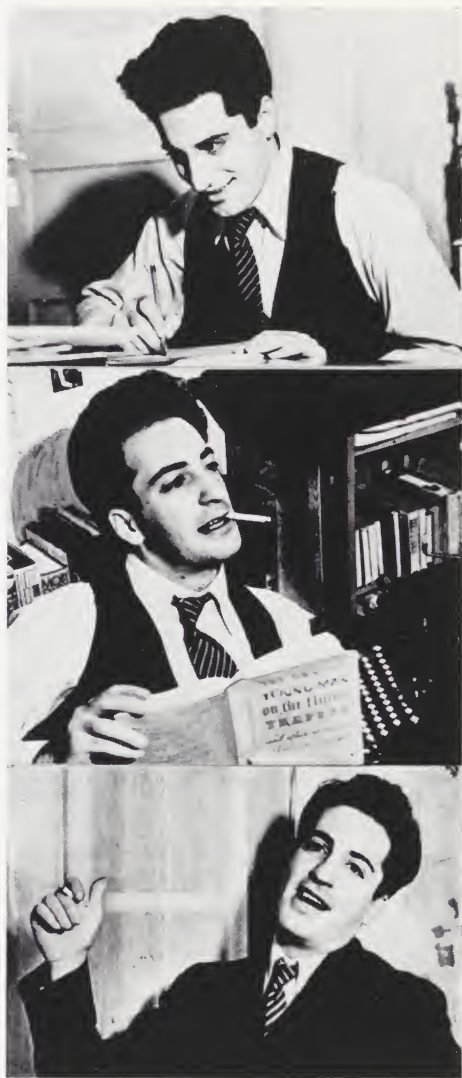
The immediate success of this new run of titles emphasized the requirement for similar larger books, just as the Modern Library required the Modern Library Giants. The answer to this need was the appearance of another group of taller and thicker books, the series uniform in height but varying in color. They included *The Greek Drama*, *The Roman Drama*, *The Greek Historians* and *Plato's Republic*, all in two volume sets. Again Random House had fulfilled a publishing need and had established another series that became a boon to every library and book collector.

The imagination and taste of Bennett Cerf and Donald Klopfer were not to be harnessed forever to the publishing of series of books by already well known authors or just in the production of fine printing.

In 1934 they decided that Random House would also become a publisher of trade books of excellence. This decision again affirmed the publishers' courage. The economy of the country was still affected by the depression at that time, but once they had an idea, it had to be fulfilled.

Their first publication was William Saroyan's *Daring Young Man on the Flying Trapeze*. The young publishers again scored a hit on their first try! The book had excellent reviews and I well remember their excitement on the appearance of their first trade book.

The Chaucer Head Book Shop was the only store in New York that gave the book a full window display on publication day and for the following three weeks. Bennett Cerf and Donald Klopfer, whose office was only two blocks away at that time, passed by



William Saroyan "hamming" for the camera
just after the publication of his
Daring Young Man . . .

practically daily either on the way to the office or at lunch time when they brought friends or prospective authors to see the display. The store was then located on East 55th Street between Madison and Fifth Avenues, and was hemmed in by the great St. Regis Hotel and a large quantity of famous gourmet restaurants and equally well known "watering-holes" such as *L'Aiglon*, *Giovanni's*, *Armando's* and *Bill's Gay Nineties*. The amount of visits to the store and the "window peekers" who were guided past the store during that three week period convinced me that the daring young men's *Daring Young Man*, aided by the Random House entertainment account, was well launched with food and drink!

The saga of this company proves how the directors were forever seeking and attracting both authors and associates of quality. Robert Haas joined their partnership in 1932 and was with them until shortly before his untimely death in 1964. Eugene O'Neill and William Faulkner early led the list of famous American authors under the Random House imprint.

What an extraordinary roster of authors this became! It includes Paul Bowles, Truman Capote, John Cheever, Herbert Gold, Ira Levin, Sinclair Lewis, James Michener, John O'Hara, Philip Roth, Irwin Shaw, Gertrude Stein, William Styron, Robert Penn Warren, Jerome Weidman and Eudora Welty. The Random House list of poetry and plays was also impressive. Unlike most publishers who found this type of literature to be financially unrewarding, Bennett Cerf and Donald Klopfer felt that the works of good poets and playwrights belonged in the catalog of any truly fine publisher. Their publications in these fields filled out their truly representative collection.

The achievement of gathering such an impressive "stable of writers" and publishing so many successful books did not occur due to the dearth of other publishing houses. Random House's most important growth took place in the years before publishers began combining and before they became parts of great conglom-

erates. Competition for good books and authors was keen. Those were the days before books were bought from racks in supermarkets and superstores and gathered together in shopping carts! Booksellers and the entire book trade loved books, knew books and read books. Publishers had an extremely critical market with which to contend.



Bennett Cerf and Eugene O'Neill
in Bermuda, circa 1933-34.

To understand this great success story one has to know about Bennett Cerf and Donald Klopfer. What a team these two men made! A popular "analysis" was that the former was a complete extrovert and the latter a complete introvert. What nonsense! They were and are two men with great insight who are well aware of the best qualities each possesses. They were serene and wise in their decisions as to how best to "split the fowl." That

they were always fully cooperative in the role each was to play in the building of this great publishing house is attested to by the fact of their forty-five year partnership.

Whether one partner was more concerned with public relations and the other more with administration, neither one looked upon his work as a separate task but as part of the whole, and each was fully aware of what had to be accomplished. It is completely misleading to attempt to label these men as psychological opposites. The truth is that they share most qualities in common. Beyond their intelligence and brilliance they both have a true love of people, a great sense of fun and humor, a respect for excellence and a disdain for sham. They shared original ideas and were innovators and not imitators.

It can be said that their love of people was what most accounted for their rapid success. They knew how to encourage, sympathize with and nurture their authors, whose qualms and fears they well understood. They felt that it was not enough just to publish an author's work. They realized his need for recognition and they made a point of personally introducing him to as many people as possible.

Bennett Cerf was known to almost every bookseller across America. The "welcome mat" was always awaiting him not only because of his friendliness but also because of his genuine interest in and complete understanding of the book trade. Random House authors frequently accompanied him on his visits.

Messrs. Cerf and Klopfer were not afraid of other publishers "raiding" their authors. Once they recognized a talent they helped to develop it and they rewarded its possessor not only financially but with human understanding.

There are many who believe that Bennett Cerf's longtime appearance on the panel of *What's My Line?* and his many books of humor accounted for a good deal of the company's success. While both of these outside activities were wonderful publicity, they certainly had little to do with the solid growth of the business, which was based on the publishers' perceptive understanding of the requirements of the book-reading public.

During the period that Random House was developing its list of outstanding authors, it did not limit its expansion into other branches of publishing nor was it unaware of problems in the industry itself that merited its attention.

A most successful juvenile department was established. The stars of this branch were the Dr. Seuss books which gained immediate recognition and tremendous popularity. Other juvenile publications that helped to establish this division were the Walter Farley books about horses and "The Landmark Books," a large series of history books by very well known writers.

Random House was one of the industry leaders in fighting cen-

sorship. In 1933 they were concerned with the defense of James Joyce's *Ulysses*: the decision declaring it not obscene became a landmark in the history of publishing in America.

In 1947 the publication of *The American College Dictionary* marked a cornerstone in the building of a textbook department. This was truly a modern dictionary which incorporated many expressions in daily usage which were not found in other current compilations. By the time this volume appeared, Bennett Cerf was nationally known for his wit, and above all for his puns. It seems strange to this writer that the Dictionary's editors had overlooked the word "*cerfing*." After all, by then, making a pun on a pun had become a national pastime antedating the popularity of the aquatic sport with the same pronunciation but a different spelling!

The growth of Random House in all its departments continued "by leaps and bounds" in the years following World War II.

In October 1959 foreseeing the need for expansion and further publishing opportunities, Random House, which until then had been a privately owned corporation, became a public company. In 1960 it acquired the famous publishing house of Alfred A. Knopf, which was noted for its distinguished list of European and American authors and which had also always devoted a great deal of attention to the typography of its publications. In the same year Pantheon Books, which also had a fine list of authors, and the L. W. Singer Company, a school textbook house, were acquired.

By means of these acquisitions Random House gained, among others, the following authors: Albert Camus, Willa Cather, Kahlil Gibran, André Gide, John Hersey, Franz Kafka, Thomas Mann, Boris Pasternak, Jean Paul Sartre and John Updike.

In trend with the times, Random House itself was acquired by the Radio Corporation of America in 1966. Bennett Cerf and Donald Klopfer became Chairman of the Board and Vice-Chairman of the publishing house, respectively, and their associate Robert L. Bernstein was appointed President.

The editorial and production archives of this great publishing

house are truly a landmark acquisition for the Columbia Libraries. They offer an infinite number of choices for research of importance.

It is also to be hoped that the papers will serve to inspire other young men to gain some fun and profit in pursuing a career of excellence in some phase of publishing.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows:

(1) *Article by William Liebmann*: The photographs are from pictures in the Random House archives in the Special Collections Division of the Libraries. (2) *Article by Dallas Pratt*: All of the photographs are reproduced from originals loaned by the author. (3) *Article by Kenneth Lohf*: The portrait of Michael Wolgemut is from H. Tietze and E. Tietze-Conrat's *Kritisches Verzeichnis der Werke Albrecht Dürers*. Band II. Der Reise Dürer. Erster Halbrand. (Basel, Holbein-Verlag AG, 1937).

“The War Upset Everybody”

DALLAS PRATT

Beatrice Cartwright, late owner of one of the two houses described below, was a granddaughter of Park Benjamin. She was one of the donors of the Park Benjamin Collection at Columbia, and is herself remembered at the Library by the “Beatrice Benjamin Cartwright Memorial Collection: Books About New York.” André Malraux’s wartime experiences, appearing in the last issue of the Columns, coincided with the events of this article, which continues the story of the war years and sketches some personalities of the “Côte d’Azur.”

EDITOR’S NOTE

THIS is the wartime story of two houses in the south of France. One of them, “Casa Estella,” is a white-painted, pine-shadowed villa, with many terraces leading steeply down to the blanchéd rocks of Cap d’Antibes and the sea. Before the discovery of the Riviera’s “summer season,” beginning in the late nineteen-twenties, the house belonged to Lloyd Osbourne, stepson and collaborator of Robert Louis Stevenson. It had a literary atmosphere, with Osbourne at work in his studio under the caves, and George Bernard Shaw sometimes to be seen, afloat, beard and all, off the rocks. Then came the sun-seekers, English and American, tired of the rain and formality of the Channel resorts—among them my mother, Beatrice Benjamin Cartwright. She bought the villa in 1932. With the arrival of the summer people, the *litterati* abandoned the coast (with one or two exceptions: Somerset Maugham at Cap Ferrat; Paul Gallico at Antibes) and sought the seclusion of the mountainous back-country or less fashionable refuges elsewhere in the Mediterranean.

The other house is very different. A small, ancient, rustic “château,” with vineyard and several hundred olive trees, ten miles inland from Casa Estella, it is on a 1200-foot ridge, with

a tremendous view commanding the valley of Opio-San Peyre and sweeping around the semicircle of the Maritime Alps above Grasse. This property was bought about 1921 by Elizabeth Starr,



Casa Estella in the 1930's.

an artist from Philadelphia. She restored it with great care, and renamed it, rather romantically, "Castello San Peyre."

When I acquired the Castello in 1955 from Miss Starr's heir, Lady Caroline Duff, a daughter of the Marquess of Anglesey, I found that the life there of Miss Starr and her neighbors had been described in a series of books published from 1935 to 1949. Lady Fortescue, widow of the well-known historian of the British Army, had lived next door, and, in volumes with titles such as *Perfume from Provence*, *Sunset House*, and *Midsummer Madness*, had reeled off many hundred of pages about herself, her neighbors, their "dear peasants," their *bonnes*, their houses and, of course, their dogs. In these sentimental but endearing memoirs, for many years best-sellers in England, Elizabeth Starr figures largely. She is called, simply, "Mademoiselle;" the Castello is the "Chà-

teau," and its adjoining dependency, the "Studio." Their adventures at the outbreak of World War II are breathlessly recounted in *Trampled Lilies*, published in 1941.



Castello San Peyre in winter.

The opening scene of the book is a description of columns of weary recruits, the harvest of general mobilization, plodding along the valley road below the Castello. Soon that house, and its three neighbors—Lady Fortescue's, Miss Cotton's and Lord Anglesey's—were sheltering scores of *poilus*. Officers had taken over all the bedrooms; Elizabeth Starr had opened a first-aid station in the Studio; a barber was at work in the stable. A quotation gives a vignette of life at the Castello in Lady Fortescue's winsome style:

"I shall never forget the picture of the Studio that night. A little fire crackling cosily in a corner, its flame flickering over *Mademoiselle's* pictures on the walls; the green-painted medicine-chest; *Mademoiselle* herself sitting on a three-legged stool, her small dark head bent over a spirit-lamp as she sterilized something or other; a big man, with a queer heart and threatened bronchitis, lying

peacefully in a real bed with real sheets, his head, recently tended by his *copain*, the *coiffeur*, resting on a soft pillow, watching the long fingers of his friend stroking waves into my hair; turning at intervals dogs' eyes, which filled up slowly with tears, in the direction of his adored *Mademoiselle* from whom in so few days he must be parted."¹

There was a different atmosphere in many villas on the coast. Instead of rolling up their sleeves and "mucking in" with the old timers, members of international "café society" on Cap Ferrat and Cap d'Antibes, at Cannes and Monte Carlo, took one look at the approaching tempest and fled.

But even the old hands had to go in the end. Thirteen hundred British subjects, including my mother's friend, Somerset Maugham, and a motley crowd of retired Army officers, teachers, governesses, as well as several *grandes dames* attended by butlers, maids and chauffeurs, all shepherded by the British Vice-Consul, were crammed into two coal ships, and made a nightmare passage to England. This was in the summer of 1940: southern France, still unoccupied by the Germans, was ruled by the Petain regime from Vichy.

A coal ship, even with Willie Maugham, would never have done for my mother, who had no intention of abandoning, even for a world war, her customary panoply of travel. Furthermore, she had recently remarried, and she and her new husband, Freddy McEvoy, were content to linger on. In August she wrote: "The British are sadly missed here. Cannes looks depressed as compared with other years. None of the women look very smart, pajamas and shorts are forbidden in public. We are always hoping that there might be an armistice in September; the War and its complications have upset everybody. The weather is divine. . . ."

But in the fall, the sound of anti-aircraft guns installed nearby warned them that the honeymoon was over.² Their travel plans

¹ *Trampled Lilies* (William Blackwood & Sons, Edinburgh), p. 32.

² This was literally true. After several unhappy years, my mother obtained a divorce and resumed the name of her third husband, Charles Aubrey Cartwright.

were complicated by the necessity of taking my mother's personal maid and fast friend, Jeanne Lemaire, as well as the inevitable mountain of wardrobe trunks, Vuitton suitcases and the ponderously heavy jewelry case which Jeanne, during her devoted



Beatrice Cartwright at Casa Estella,
circa 1935.

service of thirty-two years, carried through hell and high water. Only a train could accommodate such an entourage, and by train they went, westward, one of the lavatories commandeered for the luggage over the protests of the other passengers. A friend encountered on the way—a destitute French duchess—was rescued and added to the party. They all arrived safely in Lisbon, and, eventually, secured transportation on an American Export ship to New York.

As soon as the family left, Casa Estella

was emptied of its furnishings. Even this might not have protected it from occupation if Anthime, our *mâitre d'hôtel*, a master of the French art of "unscrambling," had not had the wit to strip all the bathrooms of their plumbing. A sign was placed at the entrance stating that the villa was "under the protection of the Finnish Minister," fortunately a family friend. The furni-

ture and fixtures were carted away to the mountains and hidden in a barn.

In Opio, meanwhile, the troops had left for the north and the houses had been returned to those owners who were still there. On our hill, only Elizabeth Starr remained. Some years before, she had taken French citizenship, and was determined to stand by her adopted country. I pieced together the brave story of her hard, wartime years at the Castello from various sources. The mayor of Opio told me of his surreptitious visits to hear the B.B.C. broadcasts, "*Ici Londres*," on her secret radio. These night sessions always ended with a toast, drunk in wine from the Castello's vineyard: "*à la Victoire!*" Miss Starr's companion, a daughter of the actor Lou Tellegen, described their efforts to live off the 15-acre estate, which yielded olives, grapes, figs, vegetables, and supported chickens, rabbits, a cow (named "London Pride") and several pigs. But slowly the house filled with refugees, some of them in hiding, and there was barely enough to go around.

In February, 1944, during the lean final period of the war, Elizabeth Starr died of heart disease aggravated by skin infection and near starvation.

It was not until 1947 that my mother was able to return to Antibes. Seven years, a world war, a German occupation and an Allied invasion had passed over the Riviera. Houses had been gutted, gardens had been ruined by trenches and land-mine explosions, owners had died, staffs had been decimated by war and some of those who had remained on the properties had lost their lives fighting for or against the Resistance. But Casa Estella, that white, terraced villa by the sea, had lain undisturbed through it all. Entering it in 1947 was like walking into the palace of the Sleeping Beauty. Anthime, a little more grey around the temples, appeared beaming at the front door. Then, like a magician, he threw open the door of the *salon*.

Nothing had changed. Here, and in the entire house, nothing was missing. Furniture, curtains, the small but precious collection

of *blanc de Chine*, all were there. Someone opened a cigarette box: it was filled with pre-war cigarettes. . . .

Obviously, some god, more powerful than the Finnish Minister,



Interior, Casa Estella. The “white on white” style was originally introduced in the ‘twenties by Syrie (Mrs. Somerset) Maugham.

had had the house under his protection. Perhaps it was the tutelary deity of *maître d’hôtel*, who, in tribute to Anthime’s surpassing devotion, gave him the unique satisfaction of conducting us into a house which had been through the cataclysm of a world war but which was still, as he said, “in perfect order, Madame!”³

The epilogue to the more sombre wartime history of Castello San Peyre was not told until 1967. A couple drove into the courtyard and asked to see the owner. They were a Mr. and Mrs. Wil-

³ Beatrice Cartwright died in 1956, at Casa Estella. Her son, Aubrey Cartwright, the author’s half-brother, now owns the property.

liam Kolinski: Mr. Kolinski said he had waited twenty-four years for the opportunity to return to the house where, as a boy, he had found sanctuary in 1943. He was a Polish Jew whose parents had died in a concentration camp. Elizabeth Starr had hidden him, along with many others, from the Germans, who had occupied southern France in November, 1942. With great emotion he showed us the attic room where he had lived. He asked to see another room which he had never been allowed to enter, but where he knew a refugee lived in secret, even cooking there. A primitive stove, built into the fireplace, is still in place. He recalled the fellow-inmate who, one day, rashly answered a knock at the back door and found himself confronting the Gestapo: he was taken away and shot. He told us about the woman in the village who was willing to sell those in hiding for one litre of olive oil apiece.

Elizabeth Starr was an American heroine of the Resistance. Unhappily, she died before the moment of liberation, when another column of soldiers, Americans this time, appeared on the valley road, to the joyous relief of the village. Some stopped for a moment at the Castello; they soaked their hot feet, boots and all, in the pool, smoked a quick cigarette, downed some *vin du Castello*, and were on their way.

“*Vives les Américains*”! To the inhabitants of Opio—San Peyre, those of us who still live in their midst are not unwelcome guests.

The Master and His "Treasury;" A Gift from the Mary Flagler Cary Charitable Trust

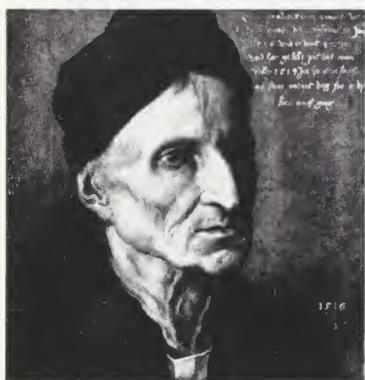
KENNETH A. LOHF

AT THE end of the fifteenth century Nuremberg was a prosperous trading center on the route from Italy to Northern Europe. Here the Italian Renaissance and the German Gothic tradition met and fused, producing a cultural flourishing which resulted in the achievements of such painters and sculptors as Albrecht Dürer, Peter Vischer, Adam Kraft, and Michael Wolgemut. Their works adorned a picturesque city of burghers and meistersingers, of fountains, Gothic towers, and houses with lofty peaked gables, oriel windows, and red-tiled roofs.

Above all, Nuremberg was a center for German printing and publishing. It was here that Anton Koberger set up his printing press in the early 1470's. During the decades that followed he developed his publishing house into the most considerable printing undertaking in Germany, establishing agencies throughout Europe and employing traveling salesmen to market his Bibles, law treatises, theological tracts, and *de luxe* editions. During his career as a publisher, which lasted until his death in 1513, he produced at least 236 publications. At the height of his business he operated twenty-four presses and employed a hundred printers.

In addition to being an astute businessman, Koberger, as a true member of the prosperous artisan class, had an expansive appreciation for the fine arts, and German book illustration of the fifteenth century owes some of its remarkable achievements to him. He published two of the outstanding woodcut books of the century,

Peter Stefan's *Schatzbehalter der wahren Reichtümer des Heils*, 1491, and Hartmann Schedel's *Liber Chronicarum*, 1493. The former, as the title explains, is a "treasury of the true riches of salvation," and the latter, commonly known as the *Nuremberg Chronicle*, is an account of the principal events from the Creation to publication date. These were ambitious projects, and in their production Koberger enlisted the services of Michael Wolgemut, called Master Wolgemut, one of Nuremberg's most distinguished and enterprising painters and wood carvers.



MICHAEL WOLGEMUT

Artist; teacher of Albrecht Dürer.

In the spirit of the times, Wolgemut directed a flourishing workshop with many assistants and apprentices, in which they carved and paneled altarpieces and retables, and executed other works of sculpture and portraits in oil for the numerous churches and the *Stadthäuser* in the town and the surrounding Bavarian villages. One of these apprentices was the teen-aged Albrecht Dürer, whose contributions to the art of wood engraving in the

decades to follow were due in no small measure to Master Wolgemut's tutelage.

The series of ninety-six illustrations (ninety-one original blocks and five repeated ones) executed for the *Schatzbehalter* is usually considered Master Wolgemut's finest achievements. Although not signed, they are attributed to him on the strength of their resemblance to his pictures and cuts in the *Nuremberg Chronicle*, which are certified as his work in the colophon to that book. These two lavishly illustrated works are the two most important such books printed in Nuremberg, and, with the exception of Breydenbach's *Peregrinatio* (printed in Mainz in 1486 and illustrated by Erhard

Reuwich), are the earliest German publications of which the woodcuts can be assigned with certainty to a known craftsman.

Although the Libraries' Incunabula Collection has long owned a copy of the *Nuremberg Chronicle*, it was not until recently that a copy of the *Schatzbehalter* has been added to the Collection. The Mary Flagler Cary Charitable Trust has presented an exceptionally fine copy in which the woodcuts have been hand-colored by a contemporary artist. The work is handsomely bound in the original full white pigskin over wooden boards, which is stamped in blind in a panel design, with eagles in the four corners within diamonds.

The illustrations have considerable strength and charm, ranging from one of Christ kneeling before the Throne of the Father and pointing to the emblems of the Passion, to the amusing one of Solomon and "a selection" of his wives at a banquet, depicting the King diplomatically dining alone at a separate table! The leading historian of engraving, Arthur M. Hind, in his *An Introduction to a History of the Woodcut* admires the illustrations for their originality, their "lively humor and vivid expression," and their simple beauty.

On the following pages are reproductions of selected woodcuts. Included are those illustrating the happy animals dancing in the Garden of Eden, the blind Samson pulling down the Temple, the Last Supper being served at a round table, Christ and his disciples quaintly sailing on the Sea of Galilee, Pharaoh directing the construction of the Great Pyramid, the condemned breaking down the gates of Hell, and Solomon dining with his wives. The figures with their curled beards and angular poses are of the Gothic era, and their direct appeal and warmth convey to us today, not only the messages of the Bible stories, but the humanity of Master Wolgemut and the charm of his beloved Nuremberg.



Dancing animals, Garden of Eden.



Blind Samson knocking down the temple.



The Last Supper, at a round table.



Christ and the disciples sailing on the Sea of Galilee.



Pharaoh directing the construction of the Great Pyramid.



Breaking down the Gates of Hell.



Solomon, diplomatically alone, dining with a selection of his wives

Lactantii Firmiani institutionū diuināz aduersū gentes
Libri primi prefatio. ad Imperatorem Constantinum.
Quanta sit. et semp ueritatī appetitio fuerit. qđ qđ nec sine
religione sapiētia. Nec sine sapiētia sit pbāda religio. Ca. I.

Agno et excellēti ingenio uiri cū sese doctrinē
penitus dedidissent: quidquid laboris poterat
impendi: contempsit omnibus publicis et priuatis
actionibus: ad inquirende ueritatī studiū cō-
tulerunt: existimantes multo esse preclarius
humanāz diuināzq; rerū inuestigare ac scire
rationem: q̄ struendis opibus aut cumulandis honoribus inherere.
Quibus rebus quoniam fragiles terrēzq; sunt: et ad solius corporis
pertinent cultum: nemo melior: nemo iustior effia potest. Erāt
illi quidem ueritatī cognitione dignissimi: quam scire tantopere
cupuerunt. atq; ita ut eam rebus omnibus anteponerent. Nam et
abieciisse quosdam res familiares suas: et renuntiasse uniuersis uo-
luptatibus: constat: ut solam nudamq; uirtutem: nudī expeditiq;
sequerentur. tantum apud eos uirtutis nomen et autoritas ualuit:
ut in ea esse summi boni premium predicarent. Sed neq; adepti
sunt id: quod uolebāt. et operam simul atq; industriam piderūt.
quia ueritas id est arcānum summi dei qui fecit omnia: ingenio ac
propriū nō potest sensibus comprehendī. alioquin nihil inter deū
homineq; distaret: si consilia et dispositiones illius maiestatis eterne
cogitatio assequeretur humana. Quod quia fieri non potuit ut
homini per seipsum ratio diuina notesceret: nō est passus hominem
nullam esse monstraret: et erranti ac uago uiam consequende im-
mortalitatis ostenderet. Verum quoniam pauci utuntur hoc celesti
beneficio ac munere: quod obuoluta in obscuro ueritas latet: ea q;
uel contemptui doctis est: quia idoneis assertoribus eget: uel odio
indoctis ob insitam sibi austeritatem: quā natura hominum proclius
in uitia pati non potest. Nam quia uirtutibus amantudo p̄mixta
ē: uitia uero uoluptate cōdita sunt: illa offensis: hac delintri: ferunt
in precept. ac bonorum specie falsi mala pro bonis amplectuntur:
Succurrendū ē his erroribus credidi: ut et docti ad uerā sapiētiā

The first text page in Lactantius's *Opera* (1470),
reproduced here in reduced size. The original is illuminated
in gold and colors. (Cary Trust Gift)

Our Growing Collections

KENNETH A. LOHF

Gifts

Cary Trust gift. To our collection of early printing the Mary Flagler Cary Charitable Trust has added three fifteenth-century works of great typographical interest. The first of these, Peter Stefan's *Schatzbehalter der wahren Reichthümer des Heils*, published in Nuremberg in 1491 and illustrated by Michael Wolgemut, is the subject of an article elsewhere in this issue.

The second work presented is a splendid copy of Lucius Lactantius's *Opera*, printed in Rome in 1470 by the German printers, Conradus Sweynheym and Arnoldus Pannartz. This is the third edition of the first work printed in Italy, the first edition having been printed in Subiaco two years earlier. Lactantius was often called "the Christian Cicero" because of the influence of the classical rhetorician on the author's writings on Christianity. The first page of the text of our copy is beautifully illuminated in gold and colors, surrounded by a scroll-covered border, and the volume contains red and blue rubricated initials throughout. The volume is bound in velvet over boards, and all edges are gilt and gaufered *à la pointillé* with the emblem of Diane de Poitiers. Of special interest and rarity is the proof leaf of folio seven which is bound in at the front of the volume.

Finally, the Cary Trust has also presented a copy of the second volume of Paulus Orosius's *Historia Adversus Paganos*, printed in Paris in 1491 by Antoine Vêrard, one of the most important figures in the early Parisian book trade, who spread the renown of Parisian typography both in France and abroad. The volume contains seventy-two fine woodcuts, mostly battle scenes, as well as the magnificent initial on the first page of text showing the translator, Alfred the Great, at his literary work. Also present in the

volume is the Seneca portion, *Des Motz Dorez des Quatre Vertus en Francoys*, the authorship of which is now questioned. The title leaf of this portion is embellished with an impressive historiated letter "S," which is formed by two dragons. (See page 51 below.)

Evans gift. For inclusion in our E. V. Lucas Collection, Dr. Luther H. Evans (Hon. LL.D., 1953) has given a letter written to Lucas by Lovat Fraser, dated February 16, 1914, decorated by Fraser with a charming watercolor drawing of an elephant with riders on safari.

Goodrich gift. Dr. Norma L. Goodrich (Ph.D., 1965) has presented an autographed copy of Jean Giono's *La Chute des Anges; Un Déluge; Le Coeur Cerf*, privately printed in Manosque in 1969. This is the French novelist's only book of poems, and it includes those which were written during the German occupation of France and completed around 1947.

Gutmann gift. Professor James Gutmann (A.B., 1918; A.M., 1919; Ph.D., 1926) has presented two volumes associated with former members of the Philosophy Department: a copy of the Japanese edition of Professor John Dewey's *Democracy and Education*, Tokyo, 1924, inscribed to Professor Dewey by the translator, Riichiro Hoashi; and Professor Frederick J. E. Woodbridge's copy of Edward Tylor's *Primitive Culture*, New York, 1889, signed by Professor Woodbridge on the title page.

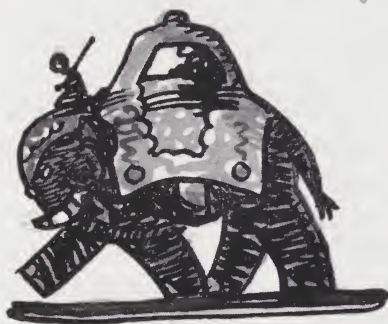
Hill gift. Mr. John Warren Hill (A.B., 1911; LL.B., 1914) has added to the collection of the papers of his father, John Wesley Hill, more than three hundred manuscripts of speeches, letters, and printed ephemera, nearly all of which relate to Abraham Lincoln. It may be recalled that in 1943 Mr. Hill presented to the Libraries the Lincoln Collection formed by his father.

Hotchkiss gift. Miss Helen Hotchkiss has presented a collection of nearly five thousand papers and manuscripts of the Ladd and

Franklin Families, which is primarily associated with Texas. The collection dates from the late eighteenth century and includes correspondence, documents, diaries, and photographs. Of special interest are the documents signed by Andrew Jackson and James

45, ROLAND GARDENS,
S.W.

16. Feb. 1914.



Dear E. V. Lucas, — 150 off on my travels
(wind tide & Rademacher permitting) in about three
weeks' time — Italy and hot, as the picture
might suggest, India — look me up some time
next week, giving me some days' notice —
Yours
Lovat Fraser.

Letter from the artist Lovat Fraser to E. V. Lucas dated February 16, 1914. The original drawing is in colors. (Evans Gift)

Buchanan, and the autograph letter from Sam Houston to E. M. Pease, the Governor of Texas, dated March 15, 1854.

Krulewitch gift. Major General Melvin L. Krulewitch (A.B., 1916; LL.B., 1920) has presented his collection of rare law books to the Law Library. Numbering sixty-six volumes, the collection dates from 1534 to the end of the eighteenth century, and includes works printed in Latin, law-French, and English. The collection centers around Sir Thomas Littleton's *Tenures*, an early work on the Common Law of England, which was printed numerous times in the sixteenth century. Many of the works in the Krulewitch Collection are extensively annotated in minute script by the lawyers who used them.

Lamont gift. For addition to the George Santayana Collection, which he established in 1954 and has continually enriched, Dr. Corliss Lamont (Ph.D., 1932) has presented a group of eight letters written by Santayana to Andrew J. Onderdonk during the period 1941-1946. Dr. Lamont has also added the following books and autograph letters to the John Masefield Collection: a copy of *A Generation Risen*, London, 1942, inscribed by Masefield to Mrs. Elsie Craig; a proof copy of the American edition of *Good Friday*, 1916; an autograph letter to a Mr. Murchison, dated December 18, 1912, mentioning visits to William Butler Yeats, Rupert Brooke, and George Moore; and a typewritten letter to the Dean of Westminster, dated October 8, 1935, recommending a memorial in the Abbey to American writers, particularly Longfellow, Whitman, and Twain.

Mabee gift. Dr. Carleton Mabee (Ph.D., 1942) has donated to the Libraries the typewritten manuscript of his 1969 book, *Black Freedom: The Nonviolent Abolitionists from 1830 Through the Civil War*.

McGrady gift. Mr. Mike McGrady and the twenty-three other journalists, who wrote and published the novel *Naked Came the*

Stranger under the collective pseudonym "Penelope Ashe," have presented the drafts and final manuscripts for the best-selling novel. Conceived as an erotic novel "to end all such novels," the work was written by the group of journalists, each completing a chapter in the life of the heroine Gillian Blake. The chapters were sent to Messrs. McGrady and Harvey Aronson who edited the manuscript, in some cases combining several chapters into one, and providing a unity of style and story. The work was published by Lyle Stuart and became an immediate best-seller in this country and abroad, and is scheduled to be made into a movie. The manuscripts in the gift include the versions of each chapter as submitted by the co-authors, as well as the edited version that was finally sent to the printer. Also included are the chapters submitted but not used. Mr. McGrady, the originator and co-ordinator of the project (and the author of the first chapter), has also annotated each of the manuscripts and identified the author. Completing the gift are files of correspondence with co-authors, memos to the co-authors, and newspaper stories and advertising material relating to the hoax. To bring the file up to date Mr. McGrady has also presented the corrected typewritten manuscript for *Stranger Than Naked, or How to Write Dirty Books for Fun and Profit*, his recently-published account of the hoax.

McKee bequest. By bequest from Professor Ralph H. McKee we have received a watermark on paper, framed and glazed, of the German papermakers, J. W. Zanders. The specimen measures twenty by fourteen inches, and is reputed to be among the largest watermarks ever produced.

Macy gift. Mrs. George Macy has added the twelve volumes issued by The Limited Editions Club during 1970 to the George Macy Memorial Collection. Among the distinguished book designers and illustrators whose work is represented in this series are John Dreyfus, Fletcher Martin, Robert Shore, Ted Gensamer, Lynton Lamb, John Miles, Raffaele Scorzelli, Giovanni Marder-

steig, Denver Gillen, Bert Clarke, Tseng Yu-Ho, James Lewicki, and Charles E. Skaggs. The edition of the poems of W. B. Yeats, edited by Professor William Y. Tindall, is a particularly handsome exemplar. It is most effectively illustrated by the English illustrator and book designer, Robin Jacques, whose delicate drawings in the volume are colored by pochoir, a process which requires that each hue be brushed on by hand through a different hand-cut stencil in order to match the artist's scheme.

Myers gift. From Miss Winifred A. Myers of London we have received as a gift an item of considerable Columbia association interest, a signed manuscript of Charles Anthon's poem beginning "Allow a stranger, lovely one and dear,/Unknown to thee and to a father's eye, . . ." The poem, four stanzas of nine lines each, is dated Columbia College, July 5, 1837. The classical scholar Charles Anthon (A.B., 1815, LL.D., 1831) was the John Jay Professor of Greek Language and Literature at Columbia from 1830 until his death in 1867, and his editions of classical texts were among the first American editions to have notes and explanations for study.

Nevins gift. Since 1953 Professor Allan Nevins (Hon. Litt.D., 1960) has contributed important segments of his personal and historical papers to the collection which he had established in the Libraries. Recently, he has added to this collection the correspondence files and manuscripts relating to his work during the 1960's. Numbering nearly nine thousand items, the gift includes the drafts and manuscripts for his biography, *James Truslow Adams: Historian of the American Dream*, as well as the numerous letters written by Adams to Nevins. In addition, the papers cover Professor Nevins's term as chairman of the Civil War Centennial Commission and as secretary and president of the American Academy of Arts and Letters. Correspondents represented in the papers include Dean Acheson, Anthony Eden, Dwight D. Eisenhower, James T. Farrell, Robert Frost, Lyndon Johnson,

Robert Kennedy, Herbert Lehman, Robert Lowell, Archibald MacLeish, Carl Sandburg, Adlai Stevenson, Robert Penn Warren, and Andrew Wyeth. Of great importance is the letter written by Dwight Eisenhower to Professor Nevins on November 6, 1964, in which he describes his political philosophy. As part of the gift there is a group of approximately five hundred papers of Henry White, the American diplomat who was a member of the Peace Commission after World War I; he helped draft the Treaty of Versailles and was the subject of a biography by Professor Nevins. There are letters written to Henry White, during the period 1887-1913, from Theodore Roosevelt, George F. Watts, Harold Frederic, James Russell Lowell, George Meredith, Robert Browning, Richard Harding Davis, Edmund Gosse, Daniel Chester French, Samuel J. Tilden, and Henry Cabot Lodge.

Palmer gift. In memory of Mr. Rudolph S. Wild, Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has presented a copy of Charles Dickens's *The Posthumous Papers of the Pickwick Club*, New York, 1943, illustrated by Donald McKay, the American painter who has designed books for the Grabhorn Press and for Elmer Adler.

Pierce gift. Miss Catharine W. Pierce has given, for inclusion in the Frederic Bancroft Papers, a collection of the historian's manuscripts and notes pertaining to his book on Carl Schurz. Included in the more than fifteen hundred items are letters from W. E. B. Du Bois, Robert Todd Lincoln, Henry Cabot Lodge, S. S. McClure, and William P. Trent. There are also a number of personal letters and photographs received by Miss Pierce, who was Mr. Bancroft's niece.

Ramin gift. For inclusion in the collection of his papers, Mr. Sid Ramin has presented the music manuscripts for *West Side Story*, one of the most significant musical plays produced on the Broadway stage. With book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, and orchestrations by Mr.



Edgar A. Bancroft, a banker (left) and his brother Frederic (right), historian and librarian of the U.S. Department of State. Their sequential bequests made possible the Bancroft Foundation at Columbia.
(Pierce Gift)

Ramin and others, the work premiered on Broadway in the fall of 1957. It went on to become a successful motion picture, and finally a symphonic suite entitled *Symphonic Dances from West Side Story*. Mr. Ramin's manuscripts and scores for all of these versions, totaling nearly two thousand pages, are present in his gift; and they contain notes, revisions, and additions by Leonard Bernstein, as well as Mr. Ramin and Irwin Kostal, another of the arrangers. In addition, the gift contains the orchestral sketches and scores for the motion picture *Stiletto*, for which Mr. Ramin wrote the music.

Rosenman gift. To the collection of his papers Judge Samuel I. Rosenman (A.B., 1915; LL.B., 1918) has added autographed photographs of Vannevar Bush, Harry S. Truman, and John R. Steelman, as well as his certificate of appointment as a Justice of the Supreme Court of New York, dated March 11, 1932, signed by Franklin D. Roosevelt as Governor, and another dated September 18, 1933, signed by Herbert S. Lehman as Governor. The Judge's wife, Mrs. Dorothy Rosenman, has also presented a collection of letters and printed materials pertaining to her work on behalf of the 1937 New York Housing Amendment, including correspondence with Fiorella LaGuardia, Robert Moses, Herbert Lehman, and Bernard Baruch.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has given to the Libraries a copy of the sales record of the private library of L. F. A. Gaudefroy, *Catalogue de la Bibliothèque d'un Amateur*, Brussels, P. J. de Mat, 1823, two volumes.

Tannenbaum bequest. By bequest from Dr. Frank Tannenbaum (A.B., 1921), Professor of Latin American History at Columbia from 1935 until his retirement in 1962, we have received his library of scholarly books totaling more than twenty-five hundred volumes. The collection is particularly strong in the areas of travel literature, early Mexican imprints, and Spanish law.

Tindall gift. Professor William York Tindall (A.B., 1925; A.M., 1926; Ph.D., 1934) has made significant additions to the collection of his papers. Included are the corrected typewritten manuscript of his book, *A Reader's Guide to Finnegans Wake*, 1969, and nearly a hundred letters written to him by his fellow critics and writers. Among the correspondents are Richard Aldington, W. H. Auden, Sylvia Beach, Saul Bellow, Witter Bynner, Padraic Colum, John Dos Passos, Frieda Lawrence, Iris Murdoch, Sean O'Faolain, Stephen Spender, Allen Tate, Lionel Trilling, James Thurber, Mark Van Doren, John Wain, Thornton Wilder, and Edmund Wilson.

Upjohn gift. Professor Everard M. Upjohn, upon his retirement as Professor of Art History, donated his working library to the Avery and Fine Arts Libraries. The gift contains several hundred books and pamphlets covering the whole range of western art and architecture.

Van Doren gift. Professor Mark Van Doren (Ph.D., 1921) has added to the collection of his papers the printer's typescript and proofs for his 1969 book of poems, *That Shining Place*, as well as a lengthy file of letters written to him by Robert N. Caldwell (A.B., 1932), a New Jersey newspaper editor and former student of his. Covering the period 1950-69, the 463 letters contain a wealth of comment on local and New Jersey politics, family affairs, philosophy, and literary criticism.

Recent Notable Purchases

Five titles of considerable rarity in the field of mathematical literature have been acquired for the Smith Collection. They include two editions which have been unrecorded and unknown. The first of these is Anianus, *Computus manualis, cum commento*, Paris, Antoine Caillaut, 1489/90, which deals with the arithmetic of the

calendar. The other work is *Le cosse passate, presente e aduenire*, an Italian version of a fortune-telling book of Arabian origin, attributed to a geomancer named Alkardianus. It was published in Bologna in 1482-1483 by Henricus de Colonia. The extreme scarcity of the book may be explained by the heavy and careless use of fortune-telling books of that kind, and also by their prohibition by the Council of Trent.

Two fifteenth-century works by the Arabic astronomer and astrologer, Albumasar, who flourished in Baghdad in the ninth century, have also been added to the Smith Collection. Both of the editions were printed in Augsburg by Erhard Ratdolt, and both are illustrated with woodcuts of the planets and astrological signs. The *Flores Astrologiae*, 1488, and the *Introductorium in Astro-nomiam*, 1489, are astronomical textbooks which were very popular and more frequently quoted in the West than any others. The final work acquired for the Smith Collection is the rare first edition of Thomas Radinus, *Sideralis Abyssus*, Pavia, J. Paucisdrapis de Burgofranco, 1511, containing numerous fine woodcuts of the constellations.

Several important productions of the Allen Press, of the Officina Bodoni, and of the press of Gino Castiglioni and Alessandro Corubolo of Verona have been purchased on the Ulmann Fund. The twelve works of the Officina Bodoni acquired range from the 1924 edition of Shakespeare's *The Tempest*, designed in the purest classical style for which the press has become renowned, to the first English translation of Pietro Bembo's *De Aetna*, printed in 1969 in memory of Stanley Morison, the English typographer and type-designer who revived the use of the Bembo type in the twentieth century. *De Aetna* was originally published by Aldus Manutius in 1496, using a roman type engraved by Francesco Griffo of Bologna, the eminent creator of printing letters of the Renaissance; it is this type, engraved for the Officina Bodoni by Charles Malin, that has been used for the new edition of *De Aetna*. An illustrated work, Katherine Mansfield's *The Garden Party*, is also

among the Officina Bodoni works acquired. This edition, published for the Verona Press in London in 1939 and designed by Giovanni Mardersteig, contains colored lithographs by the French artist Marie Laurencin.



Colored lithograph by Marie Laurencin illustrating the story
"Mr. and Mrs. Dove" from Katherine Mansfield's
The Garden Party. (Ulmann Fund)

The three publications by the press of Gino Castiglioni and Alessandro Corubolo which have been acquired include Italian

editions of poetical writings by W. H. Auden, T. S. Eliot, and Ezra Pound, handsomely illustrated with lithographs by Valerio Adami, Arnoldo Ciarrocchi, and Bruno Cassinari, respectively. By means of the Ulmann Fund we have also added to our collection two splendid exemplars of the Allen Press: William Caxton's *The Noble Knight Paris & the Fair Vienne*, 1956, with wood engravings by Mallette Dean hand-colored by Dorothy Allen; and *The Book of Genesis*, 1970, with twenty-four full-page engravings by Blair Hughes-Stanton, and with decorative headings on each page in Hebrew calligraphy. The latter work is the thirty-fifth limited edition printed by Lewis and Dorothy Allen at their hand-press in Kentfield, California.

An unusual association item, the editorial cane of the *Columbia Spectator*, has been acquired for the Columbiana Collection through the Friends by means of a special purpose gift. The cane bears the names of the editors, engraved in silver, from 1921/1922 to 1934/1935, a roster that includes many Columbia graduates who went on to distinguished careers in journalism and publishing.

The acquisition of the Josephine Healy Collection of Tennessee Williams manuscripts, correspondence, and inscribed editions was described in the November 1970 issue of the *Columns*. We have recently made several significant additions to this collection, including the playscript, correspondence, and documents pertaining to the version of *The Milk Train Doesn't Stop Here Anymore* performed at the Barter Theatre in Abingdon, Virginia, by Miss Claire Luce in September 1963. The playscript is inscribed by Tennessee Williams to Miss Luce, and contains his autographs inserts and emendations throughout. Also acquired were the type-written manuscripts and miscellaneous drafts and inserts of Williams's most recent New York production, *In the Bar of a Tokyo Hotel*, which premiered at the Eastside Playhouse, New York City, on May 11, 1969. The mimeographed playscript of *Sweet Bird of Youth*, July 1961, has also been added to the Collection.

In Memoriam: Melvin Loos



Melvin and Josie Loos
in a Caracas park in February, 1970.

The members of the Publications Committee and the officers of the Friends record here, with regret, the death of Melvin Loos on January 2 of this year. From almost the beginning of the publication of *Columns*, he was the guiding spirit in the overall typographic planning and has been the gifted intermediary who translated the Committee's intent and desires for each article—text and illustrations—into the handsome printed pages. He

brought to bear a discriminating typographic taste from a breadth of experience which had had its origins in 1925 with the printing house of William Edwin Rudge.

Perhaps the most meaningful accolade for the typography of *Columbia Library Columns* came from the New York Employing Printers Association* which twice accorded to our journal its Award of Special Merit.

As we said in the May 1960 issue, "Mr. Loos, who thus conceived the design which you see before you . . . has earned the thanks of all whose eyes are refreshed by these comely pages." We are happy to have had the friendship of Melvin Loos, and now, for his endearing modesty and his achievements for us, we honor him in memory.

DALLAS PRATT and CHARLES W. MIXER

* Now called Printing Industries of Metropolitan New York.

Activities of the Friends

Meetings

Fall meeting on October 28. With one exception the program at the Fall Meeting proceeded in accordance with the advance plans. The variant was that Professor Allan Nevins—to whom the Columbia Libraries Citation for Distinguished Service for 1969 was awarded—was ill and unable to be present. He was, however, ably represented by his wife. Mr. Alfred C. Berol, the Citation winner for 1970, was present to receive his award.

President William J. McGill made introductory remarks; Warren J. Haas, the Director of Libraries, presented the Awards; and Professor William E. Leuchtenburg, Chairman of the Library Committee of the Columbia Senate, was the principal speaker. His topic "When the Scholar Rejoices" dwelt upon the great importance to scholars of the Columbia Libraries' resources for research. He referred with warm appreciation to the many gifts by means of which the research holdings have been further enhanced.

Election of officers on December 3. At the December meeting of the Council on alternate years, a Nominating Committee presents a slate of officers (Chairman and Vice Chairman) who would serve a two-year term, starting on January 1. This year's committee (Hugh J. Kelly, Chairman) nominated Dr. Saffron for another term as Chairman and Gordon N. Ray as Vice Chairman. The Council at its meeting on December 3 elected the two candidates unanimously.

Winter meeting on March 3. Since that will be the closest practicable date for a meeting to commemorate the anniversary of the founding (on May 1, 1951) of the Friends, the Winter meeting of the association will constitute a celebration of the Friends' twentieth anniversary. Plans are for the event to be held in Low Memorial Library, where an exhibit will be arranged to show rare books and manuscripts given to the Libraries by the Friends as an

association since May 1, 1951. The speakers will be Mrs. Donald F. Hyde, who will talk about Friends groups and will review briefly some of the highlights of the history of our group, and Mr. Gordon N. Ray, who will look to the future in relation to our group. A "surprise" presentation will be made to Dr. Dallas Pratt in recognition of his having edited *Columns* from its inception nearly twenty years ago.

Bancroft Awards Dinner on April 15. The final event of the year will be the Bancroft Awards Dinner which will be held on Thursday, April 15. Invitations will be mailed in mid-March.



Two double-headed dragons forming an "S" (reproduced $\frac{1}{4}$ size) from Orosius's *Historia Adversus Paganos* (1491). (Cary Trust Gift)

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the Libraries.

OPPORTUNITY TO CONSULT LIBRARIANS, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

OPPORTUNITY TO PURCHASE most Columbia University Press books at 20 per cent discount (if ordered via Secretary-Treasurer of the Friends).

FREE SUBSCRIPTION to *Columbia Library Columns*.

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